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expression will best tell their stories—procession, pantomime, drama, story, painting, or other art.

Arrangements have been made for placing in cold storage branches of oak, sumac, bittersweet, wild-grape vines, bunches of mountain-ash berries, and grapes, for the decoration of our hall.

MUSIC.

HELEN GOODRICH.

I. THANKSGIVING PROGRAM.

THE Thanksgiving program calls for varied expression in music. *Ensemble* songs will be chosen from the lists given below, and will include "Harvest," "I Will Praise Thee," and "We Plough the Fields."

The special music used during the dramatic representations illustrates the spirit of the action, or adds to the actual details of the pictures. There are processions to be accompanied, pantomime to be interpreted, dramatic action to be carried out with singing, as a species of dialogue, and songs to be sung to give point or "local color" to the various scenes.

The modern music used, expressing in a general way our modern sense of the scenes presented, belongs to a large extent to the background, chiefly defining and emphasizing the rhythmical feeling of the processions, or heightening the general effect of the thought expressed. For instance, the music to be played for the entrance of the Greek maidens is a graceful, rather intricate, melody by Jadassohn. It presents a light, perfectly balanced onward movement, in which the accent falls to each foot alternately, producing an extraordinarily smooth, steady, flowing rhythm, and *recalling none of the modern dance steps*. The "Marche religieuse," by Mozart, is suitable for the entrance of the priest, and a song by Beethoven, "Opferlied," is suggested as expressing the spirit of the sacrifice scene in a very simple, direct, and beautiful manner. The text represents a Greek youth sacrificing to Zeus and praying that he may have added unto him not only The Good, but The Beautiful. Such music, if played with a sense of its meaning, even though somewhat crudely, must be useful for children to hear, and especially in connection with a scene which gives a hint of its meaning in a not too subtle, and yet not obtrusive, manner. Perfect in melodic and rhythmic beauty, dignified even in its lighter phases by reason of its perfect proportions, and, beyond everything, filled with a reverence for lovely and lofty ideals—such music is surely needed among us.

The "English Harvest Home" may be supplied with music which is very

nearly historically correct, and at the same time pleasant to our more developed sense of melody. The "Cushion Dance" (see music in this number) is a characteristic English dance tune of the seventeenth century. The dance is very nearly as follows: All sit or stand around the room; the dancers begin by a single person, who takes a cushion, dances slowly about the room, and at the end of the slow part of the tune stops before the chosen partner, kneels, and salutes; they join hands and dance away to the second part of the music; the rest follow, in the same manner, each couple joining hands with those preceding, until all are in the circle; a procession is then formed, the first couple bearing the cushion aloft, leading out. The spirit of this dance would vary with the people who danced; it was equally popular in city and country, among high and low. Songs and dance should be accompanied either by flute or violin, alone or with piano.

II. SINGING IN MORNING EXERCISES.

Singing in morning exercises is to be kept as far as possible removed from the set and formal. The opening hymn or sentence will seldom be omitted, but such an occasion as Hallowe'en, Saint Valentine's day, or a dramatic entertainment might do away with it. The selection of the other song or songs, usually sung after a reading, will be guided by the spirit of the occasion, the effort being to reflect the feeling of the moment, not necessarily to relate the subject closely. A grade, a group, or possibly an individual may be called upon in cases where no fitting *ensemble* song is ready, or it may be omitted altogether when the unity of the program is better preserved without it.

III. THE BOY'S VOICE.

The question with regard to the boys in the school whose voices are changing has been settled for the present, theoretically, and a plan for practical work made. They are to be given work to tide them over this period when all profit and, usually, all interest and pleasure in music must come to them from some other source than their own singing. The rough, unpleasant character of their voices and the precariousness in controlling them make the normal boy revolt from an effort which is obviously unlovely and may prove absurd. The feeling of freedom to sing or not to sing in morning exercises results in many, if not in most, cases in an attempt to learn all the songs, and to sing those which are liked and which lie within the very restricted compass of their voices. "Basses" and "tenors" of from thirteen to sixteen are of course musical impossibilities. The attempt to sing high or low notes, in the congested condition of the vocal cords, results in unnatural tension and may produce severe inflammation. This consideration alone forms an insuperable difficulty in the way of quartet singing. A collection of the opinions of celebrated English choirmasters and teachers gives some decisive testimony. One hundred and fifty-eight out of one hundred and ninety say that it is decidedly unsafe for a boy to sing while

his voice is breaking. (Reference: *The Child's Voice*.) While it is, therefore, important for a boy with a beautiful voice and musical nature to give his voice as much rest as possible, it is not necessary to forbid others—many of whom habitually shout on the playground until they are hoarse—to sing when so disposed. It would be rare, indeed, to find a boy of this age who would of his own free will strain his voice in singing. The quality of the chorus tone will be impaired when he does sing. But that must be considered of minor importance.

IV. INSTRUCTION IN THEORY OF MUSIC.

This quarter's work will consist in making some supplementary song-books for the school. Manuscript books will be furnished, and a collection of melodies and words of songs not available to the school in any other way will be made. This work will involve the taking of dictations from the teacher's voice or piano, and will lead back into some fundamental work in scale-formation, interval-relations, and time, besides a thorough familiarity with musical symbols necessary in sight-reading. The collection will include all songs published in the COURSE OF STUDY, some as yet in manuscript, arrangements and other raw material collected from time to time.

During the year a short course in the physics of sound in its relation to music will be taken up in the science department. Some knowledge of the scientific side of musical theory may, when the distinctly musical interest is lacking, furnish a basis of respect for this art which is most valuable in later years. An element of this nature in our work would tend to be helpful in the development of a better musical standard than our present one. A course will be organized by the two departments concerned, and will be published in the January number of the COURSE OF STUDY. It will include experiments affording training in fine discriminations of pitch, harmony, and tone-quality.

V. SONGS.

"Harvest," "Harvest Song," "Harvest Hymn," *Songs of Life and Nature*, Eleanor Smith; "We Plough the Fields," *Songs for Little Children*, No. 2, Eleanor Smith; "Thanksgiving Ode," *Modern Music Series*, Third Book; "Thanksgiving Song," *Modern Music Series*, First Book; Sentence, "I Will Praise Thee," *Seven Sentences*, Mrs. Crosby Adams (Chicago).

VI. INSTRUMENTAL MUSIC.

"La Sylphide," Jadassohn, COURSE OF STUDY, Vol. I, No. 5; "Marche religieuse," Mozart (Collection Litolf, *Marsch-Album*); "Opferlied," Beethoven (Peters's edition); "Primitive Themes and Rhythms," Parry, *Evolution of Music*; "Old English Songs," and dance, COURSE OF STUDY, present issue (see Chappell, Naumann, Crowest, histories of music).

REFERENCES: Leopold Wagner, *Manners, Customs and Observances* (contains information about music used during festivals); Behnke and Brown, *The Child's Voice* (A. N. Marquis & Co., Chicago).

THE KING'S HUNT IS UP.

Old English,



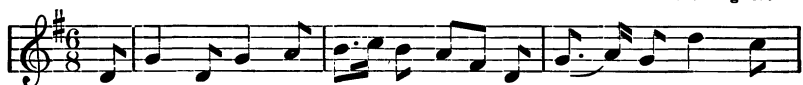
1. The hunt is up, the hunt is up, And it is well-nigh day;
2. The east is bright with morning light, And darkness it is fled;



And Har-ry, our king, is gone a-hunt-ing To bring his deer to bay.
The mer - ry horn wakes up the morn, To leave his i - dle bed.

JOG ON.

Old English.



1. Jog on, jog on the foot path-way, And mer - ri - ly hent the
2. Your pal-try mon-ey - bags of gold, What need have we to



stile - a; Your mer - ry heart goes all the day, Your
care for, When lit - tle or noth - ing soon is told, And

Instrument.

sad heart tires in a mile - a.
we have the less to care for?

THE CUSHION DANCE.

English, 1686.

Hark, they're all on the hoigh;
They toil like mill-horses, and turn as round;
Marry, not on the toe; aye, and they caper,
But not without cutting; you shall see, tomorrow
The hall-floor peck'd and dinted like a mill-stone,
Made with their high shoes; though their skill be small,
Yet they tread heavy when their hobnails fall.

—SIR FRANCIS HEYWOOD.

First system of musical notation, marked *Slow.* The key signature is one flat (B-flat) and the time signature is 3/4. The music is written for piano (p) and features a melody in the right hand and a supporting bass line in the left hand.

Second system of musical notation, continuing the *Slow.* section. The melody and bass line continue with similar harmonic structure.

Third system of musical notation, marked *Quick.* The key signature changes to two flats (B-flat and E-flat) and the time signature changes to 6/8. The tempo and meter change, indicated by the *Quick.* marking.

Fourth system of musical notation, continuing the *Quick.* section. The melody and bass line continue with similar harmonic structure.

Fifth system of musical notation, continuing the *Quick.* section. The melody and bass line continue with similar harmonic structure.

Sixth system of musical notation, continuing the *Quick.* section. The melody and bass line continue with similar harmonic structure.